

Cottonfield Blues

by "Dad" Nelson

"Don't you know you done me wrong,
Eat up all my cotton; eat up all my corn."

OLD Bo Weevil has been at it again—destroyed the cotton crop—enough to make anyone sing a heart-broken Blues. "Dad" Nelson (some call him Charlie) sings this latest Paramount Blues. He's a sensational new, exclusively-Paramount, low-down Blues singer from way-back. He strums his own accompaniment on his guitar and his weird Kazoo. Don't miss Paramount No. 12401—at your dealer's, or mail us the coupon.

- [12401—Cotton Field Blues and Red River Blues.]**
"Dad" Nelson and His Guitar.
- 12402—Jefferson County Blues and Biscuit Moller Blues, Priscilla Stewart, Piano Acc.
- 12403—It's Tight, Jim and Harmony Blues, (for dancing) Preston Jackson and His Uptown Band.
- 12404—Stock Yards Strut and Salty Dog (Vocal Chorus by Charlie Jackson) Freddie Keppard's Jazz Cardinals.
- 12405—Down in The Basement, "Ma" Rainey with Her Georgia Band and Trust No Man, "Ma" Rainey, Piano Acc. by Lillian Henderson.
- 12406—Old Bounder's Blues and Beggin' Back, Blind Lemon Jefferson.
- 12407—Ashley Street Blues and Dying Blues, Leola B. Wilson, with Guitar, Acc. by Blind Blake.
- 12408—You Can't Keep Me Brown and Pistol Blues, Bo Weevil Jackson and His Guitar.
- 12409—Long Lonesome Blues and Got The Blues, Blind Lemon Jefferson.
- Favorite Spirituals**
- 12410—You May Be Sealed and Resurrection of The Friend—Sermons by Bishop Grace from The Holy Land.
- 12411—I Heard The Voice of Jesus and Fight On, Your Time Ain't Long, Biddieville Quintette.
- 12412—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.
- 12413—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.

SEND NO MONEY! If your dealer is out of the records you want, send us the coupon below. Pay postman 75c for each record, plus small C. O. D. fee when he delivers records. We pay postage on shipments of two or more records.

Paramount

The Popular Race Record



HERE they are! An all-feature list of toe-twisting, knee-wiggling, Charleston-inspiring, red-hot instrumentals, Paramount Records, of course—the kind that are famous for this kind of music. Mean trombones, heart-throbbing clarinets, shrill-throated cornets all combined into sensational records of symphonic enticement. Get these great dance hits today from your dealer, or send us the coupon.

- 12400—It's Tight Jim and Harmony Blues, Preston Jackson and His Uptown Band.
- 12399—Stock Yards Strut and Salty Dog (Vocal Chorus by Charlie Jackson) Freddie Keppard's Jazz Cardinals.
- 12398—In The Alley Blues and Merry Makers' Twine (Vocal Chorus, Henry Williams) Louis Austin's Serenaders.

[12385—K. D. Blues (Piano-Clarinet) and Headache Blues (Piano-Sax), by Dixon's Jazz Duo. Hear Vance Dixon, the famous long-winded clarinet artist]

- Vocal Blues**
- 12394—Old Bounder's Blues and Beggin' Back, Blind Lemon Jefferson.
- 12395—Down in The Basement and Trust No Man (Piano Acc. by Lillian Henderson) "Ma" Rainey with Her Georgia Band.
- 12396—Ashley St. Blues and Dying Blues, (Guitar Acc. by Blind Blake)—Leola B. Wilson.
- 12397—You Can't Keep Me Brown and Pistol Blues, Bo Weevil Jackson and His Guitar.
- Spirituals**
- 12398—I Heard The Voice of Jesus and Fight On, Your Time Ain't Long, Biddieville Quintette.
- 12399—You May Be Sealed and Resurrection of The Friend—Sermons by Bishop Grace from The Holy Land.
- 12400—All I Want Is That Pure Religion and I Want To Be Like Jesus In My Heart, Deacon L. J. Bates.
- 12401—Father, Prepare Me and My Lord's Gonna Move This Wicked Race, Norfolk Jubilee Quartette.

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Paramount

The Popular Race Record

record research

30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE + BROOKLYN 5, N. Y.

Tanner p. 10
Whole time is m'killing in Discographically

Bernie Schultz p. 8
Frank Tanner p. 10

EDMONIA HENDERSON

ETHEL WATERS

IDA COX

LOTTIE BEAMAN

100 Valuable Prizes

These are to be given away ABSOLUTELY FREE for the Best One Hundred Titles that are submitted by members of the Race for

Paramount's Great Mystery Record

HERE is your chance to win a beautiful console phonograph—or any of 100 prizes offered members of the Race. Paramount has a wonderful, new Blues by the famous "Ma" Rainey, Mother of the Blues. A special super-Blues hit—sung by Madame Rainey upon request of thousands of her admirers! This record is a good—no musical—that we couldn't think of a name good enough for it. Then "Ma" suggested we let the public name it. The "Mystery" Record is Paramount No. 12400—an easy number to remember. At Paramount is by Louis Austin and her Blues Serenaders—Tanner Lachies offering another player on his famous, playing trumpet. On the reverse side, is another "Ma" Rainey Blues—"Honey, Where You Been So Long?"

All You Do Is This

Just get "Ma" Rainey's Mystery Record. Play the record again and again. The more you listen, then think of a suitable name. You may submit as many titles as you wish. Send in your suggestions, with your name and address, before midnight, July 1, 1934. What would be easier? You'll find it's great fun to think up names for "Ma" Blues. And you have just as good a chance as anyone to win this beautiful phonograph and accessories listed in this ad. Don't delay. Get the record and send in your suggestions.

Judges of the Contest
Prominent, unbiased members of the Race will judge the titles submitted. You have all heard of these men: Know they are fair and square: 1. Harry H. Pace, President of the Black Swan Phonograph Co. 2. J. Mayo Williams, Recording Manager of The New York Recording Laboratories.

Send No Money!
You don't have to send us a cent to enter this contest. No fees. No extras. Just mail us the coupon for your Mystery Record. If you can't get it from your dealer. When the postman brings it, pay him 75 cents, plus 10 cents C.O.D. charge. We pay postage and insurance.

Read These Contest Rules!

1. Any member of the Race, man, woman or child, can submit titles for "Ma" Rainey's Mystery Record.
2. Titles should have some connection with the words of the song. If short it represents the name thought.
3. All suggestions must be mailed before midnight, July 1, 1934. Anything post-marked after that date will not be considered.
4. In case of more than one suggestion, submit identical meaning names, with the words of the song in each of the suggestions.
5. Central suggestions may be accepted as they wish.
6. All suggestions must be accompanied by full name and address of contestant.

THE NEW YORK RECORDING LABORATORIES
65 Grand Avenue, Brooklyn, N. Y.

Paramount

(Combined with Black Swan)
The Popular Race Record

Coupon! Just put your name and address on this coupon and send it to us. We'll send you a Mystery Record and any other record you check below. Best coupon in!

The New York Recording Laboratories
65 Grand Avenue, Brooklyn, N. Y.

Mystery Record No. 12400
12401 12402 12403 12404 12405 12406 12407 12408 12409 12410 12411 12412 12413

Name _____
Address _____
City _____ State _____

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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 Issue 9: out-of-supply
 Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
 Issue 11: ACE, SUN, GOLDBAND, BULLET
 Issue 12: Coral 65000, Groove, OK 6800
 Issue 13: IT'S HERE!! Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE, PREMIUM, COLT, etc.

THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
 Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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1926 PARAMOUNT BULLETIN FOUND!

by Mike Montgomery

A Paramount record bulletin turned up recently which I don't think has been published before for collectors. The bulletin in its full form is reprinted here.

The original is printed in black ink on blue paper. Perhaps the company felt that a list of blues records would be best circulated on blue paper. Except for incidental artwork, the only illustrations are two small thumbnail halftone photographs of Papa Charlie Jackson with his banjo and Blind Lemon Jefferson with his guitar. There is also a line (as they say in the trade) cut of Ma Rainey and one of what is perhaps the Norfolk Jubilee Quartette, the Sunset Four Jubilee Singers (or the Sunset Jubilee Quartette) or perhaps the Paramount Jubilee Singers.

Although there may not be any startlingly new information here for the professional discographer, it should be interesting to see what the Paramount Company had in its catalog in the spring of 1926. I'm assuming this is the date of the bulletin based on the recording dates of the latest records listed. There is at least one error in the bulletin, and possibly more. The one I found is: Paramount 12280, as listed next to Ma Rainey's picture, is NOT "Priscilla Blues" and "I Was Born a Brownskin and You Can't Make Me Blue" by Priscilla Stewart. The correct number for that record is 12286, as per the new Blues book from England. Max E. Vreede, 894 Kykduinsestraat, Kykduin, Holland, who is compiling a complete listing of the Paramount 12000/13000 series, has indicated he has no info at all on Paramount 12280. When I first saw this bulletin, I thought I'd found a missing link. More careful checking showed that this was just a slip by the typesetter.

This bulletin might reveal something else. On a number of Paramounts, Max has asked for information as to which is Side A and which is Side B. Could it be that the Paramount Company in this bulletin has listed the titles in Side A - Side B order (or vice versa)? This could be a dangerous assumption but it would be easy to check it out.

When this bulletin was found, the original dealers letter which went with it to retail stores was found, too. In this case, the letter bears the Artophone Corporation letterhead, and in addition to transmitting the bulletin, the letter lists four more Paramount records not shown in the bulletin. In case the letter doesn't reproduce legibly, I'll reiterate the names of the officers shown at the top.

The Artophone Corporation, St. Louis
 (Kansas City, Mo. office: 203 Kansas City Life Bg.)

Edwin Schiele, President
 Herbert S. Schiele, V. Pres. Jesse G. Kramer, Secretary
 Ray C. Layer, V. Pres. C. W. Layer, Treasurer

It wouldn't be a bad idea for someone in the St. Louis area to try and locate these men on the hunch that some boxes of unopened Paramount blues records might just be lying around in an old basement or attic! I'd be interested to know of any other errors in the bulletin. Thanks. Mike Montgomery, 3235 Cambridge, Riverdale, NY 10463. (PAGE 5&6 has reproduction. You can cut it out, fold it, and boast a copy of a 1926 bulletin.)

BACK ISSUES NOW AVAILABLE AT 30¢ EACH: Nos. 23,26,27,28,29,30,31,32,33,34, 35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,53,54,55,56,57,58,59,60,61 62,63,64,65,66,67,68,69,70 DOUBLE ISSUE (no. 51/52) "PERFECT" - \$1.00

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PHONOGRAPHS, MUSICAL INSTRUMENTS & RADIO

St. Louis

PHONOGRAPH
 SUPPLIES AND
 ACCESSORIES OF
 ALL KINDS

To our dealers:

Here are some late Paramount records - a pair of hits by Ma Rainey and Charlie Jackson and some good blues by Ozzie McPherson and Viola Bartlette.

- 12366- Judge Cliff Davis Blues.
 Mumsy Mumsy Blues.
 Vocal Blues- Charlie Jackson.
 12364- Broken Hearted Blues.
 Jealousy Blues.
 Vocal Blues- Madam Ma Rainey.
 12362- I Want My Loving.
 Down To The Bottom Where I Stay.
 Vocal Blues - Ozzie McPherson.
 12363- Outbound Train Blues.
 You Don't Mean Me No Good.
 Vocal Blues- Viola Bartlette.

Also check over the late list of Paramount blues that we have enclosed - all the records are in our big stock and your order is shipped the same day it is received.

Yours truly,

THE ARTOPHONE CORPORATION

P. S. ALSO LET US KNOW HOW MANY OF THE ENCLOSED CIRCULARS YOU WILL REQUIRE.

COMPLETE STOCK HONEST QUAKER MAIN SPRING AND REPAIR PARTS

research Paramount Race Records

PARAMOUNT 12000/13000 SERIES

During the last few years a team of researchers, with the help of collectors from all over the world, has been engaged in compiling a really complete and accurate numerical listing of the Paramount 12000/13000 series. Although already considerable progress has been made, details on quite a few issues are still lacking, while for numerous other issues re-confirmation of the details at hand is required. We are especially interested also in acquiring or borrowing Paramount catalogs, dealers lists, supplements, publicity material etc.

In the hope that you can help us, please find below a list of the issues for which some or all detail is still needed, together with a code indication of just what detail is wanted. Apart from these issues, we would be grateful for a list of the catalog numbers of any Paramounts in your collection which are not shown below. For these, we will if necessary supply you with extracts from our listing thus enabling you to check our file entries against the actual records in your possession.

- Please address your letters to:
MAX E. VREDE - 894 KYKDUINSESTRAAT - KYKDUIN - HOLLAND or
ROLF VON ARX - 4 STODOLASTRASSE - ZURICH 8053 - SWITZERLAND or
JOHN GODRICH - 12 ROCKLAND CRESCENT - WATN WEN - SWANSEA - GLAMORGAN - U.K.
- A. Nothing known - all data required.
B. All except artist and titles required, i.e. all data listed below under C, D, E, F and G.
C. Master numbers and/or control numbers, as given on label and in wax, required.
D. Take numbers or letters required.
E. Composer credits required.
F. Performance credit/acc. credit required (i.e. legend underneath artist credit and/or to right of center-hole)
G. Information on what is side A and what is side B required.

12004 A	??	12763 A	??
12038 B	C. Carrol Clark	12776 A	??
12039 EFG	Mm. Hurd Fairfax	12784 B	Frank Luther/Colonel Phillips
12049 B	Alberta Hunter/Anna Jones	12807 A	??
12051 A	??	12809 B	Ray Wynn
12055 EFG	Norfolk Jazz Quartette	12829 B	Jesse Johnson Singers
12062 A	??	12834 B	South Carolina Quartette
12068 A	??	12835 B	Jubilee Gospel Team
12071 B	Elkins-Payne Jubilee Singers	12843 B	George Wilson - Jimmy Hinton
12075 B	Wiseman Sextette	12846 B	Biddleville Quintette
12100 - 12188 all B, except 12106, 12110, 12117, 12119, 12121, 12126, 12136, 12137, 12141, 12142, 12143, 12144, 12160, 12162, 12163, 12164, 12165, 12167, 12171, 12173, 12181, 12182		12847 B	Biddleville Quintette
12229 DEFG	Sam Manning/Grace Taylor	12848 B	Biddleville Quintette
12233 DEFG	Norfolk Jubilee Quartette	12866 B	Clifford Gibson
12267 B	Norfolk Jubilee Quartette	12903 B	Biddleville Quintette
12269 A	??	12904 E	Blind Blake
12270 A	??	12908 A	??
12271 A	??	12913 B	Blind Roosevelt Graves
12280 A	??	12925 B	Rev. Emmet Dickenson
12316 B	Woods Famous Blind Jub.Singers	12932 A	??
12326 B	M.R. Ward	12935 B	Hokum Boys
12328 E	Mm. M. Tartt Lawrence	12937 B	Biddleville Quintette
12340 B	Woods Famous Blind Jub.Singers	12943 B	Charley Patton
12356 EFG	Norfolk Jubilee Quartette	12946 E	Blind Lemon Jefferson
12368 EFG	Blythe's Washboard Band	12947 B	Alice Moore
12377 B	Klien Tingull Paramount Serenaders	12950 B	Tommy Johnson
12388 B	C A Tindley Bible-Class Singers	12952 B	Tenderfoot Edwards
12421 B	Norfolk Jubilee Quartette	12959 B	Rev. Emmet Dickinson
12432 B	Homer Quincy Smith	12961 B	Blind Roosevelt Graves
12434 B	Brother Hardup and Co.	12962 A	??
12445 EFG	Norfolk Jubilee Quartette	12963 EFG	Ma Rainey
12448 B	Biddleville Quintette	12965 EFG	Ida Cox
12466 B	Marie Bradley	12969 B	Biddleville Quintette
12494 EF	Nelson's Paramount Serenaders	12974 B	Rev. Emmet Dickinson
12495 B	Mississippi Jubilee Singers	12975 B	Tommy Johnson
12506 B	Biddleville Quintette	12977 B	Elvie Thomas/Wiley & Thomas
12520 B	Famous Jubilee Singers	12978 EFG	Chocolate Brown
12522 A	??	12979 B	Blind Willie Davis
12530 B	Cotton Belt Quartette	12980 A	??
12533 B	Elmo Tanner	12983 B	Blind Joe Reynolds
12534 B	Dempsey-Tunney Fight	12984 B	Smokey Harrison
12537 B	ditto	12985 B	Mae Belle Miller
12538 B	ditto	12987 B	Rev. Emmet Dickinson
12559 B	Rev. W.M.Clark	12990 B	Rev. Emmet Dickinson
12561 B	Elmo Tanner	12999 A	??
12562 EFG	Wisconsin Roof Orch.	13001 A	??
12569 E	Elmo Tanner	13003 B	Clara Burston
12572 B	Rev. T.T. Rose	13007 A	??
12579 B	Johnnie Blakey	13011 A	??
12596 B	Jack Richmond	13012 A	??
12600 B	Lewis Meahan	13021 B	Clara Burston
12644 B	Sharlie English	13023 B	Irene Scruggs
12652 EFG	Rev. T.N.T. Burton	13025 A	??
12658 EFG	Blind Willie Davis	13026 A	??
12669 EFG	Norfolk Jub.Quartette	13027 A	??
12678 B	Pace Jubilee Singers	13029 A	??
12694 EFG	Norfolk Jub.Quartette	13032 CD	Edith North Johnson
12715 EFG	Norfolk Jub.Quartette	13035 CD	Blind Blake
12720 G	Elmo Tanner	13036 CD	Rev. T.T. Rose
12732 B	Elmo Tanner	13040 CD	Kaydee Short/Charley Patton
12733 DEFG	Elmo Tanner	13041 CD	Alma Lillie Hubbard
12749 B	Norfolk Jub.Quartette	13042 CD	Rev. Emmet Dickinson
12757 EFG	Rev. C.H. Welsh	13044 CD	Dobby Bragg
12762 B	John H. Bertrand		

13045 CD	Clara Burston
13046 CD	Irene Scruggs
13049 CD	Tommy Settlers
13050 CD	Hattie Burleson
13053 CD	Birmingham Bertha & George Ramsey
13054 CD	Harum Scarus
13061 CD	Easton & Howell
13063 DEFG	George Ramsey & Mae Belle Lee
13072 B	Skip James
13073 A	??
13077 B	Red Mike Bailey
13078 A	??
13079 A	??
13083 B	Dobby Bragg
13084 B	Big Bill Broomsley
13091 B	Jaydee Short
13093 B	Dobby Bragg & Charlie McFadden
13096 B	Son House
13097 B	Henry Townshend
13099 B	Willie Brown
13101 EF	Charlie Spand
13102 B	Big Bill Broonzy
13105 B	Black Billy Sunday
13107 EFG	Alice Moore
13108 EFG	Skip James / 13111 B Son House/Skip James
13113 B	Jubilee Gospel Team
13114 B	Slim Barton & Eddie Mapp
13115 EFG	Blind Blake
13120 B	Tommy Settlers
13121 B	Chocolate Brown/Charles Taylor
13122 B	Ben Curry
13123 B	Blind Blake
13125 B	King Solomon Hill
13131 B	Marshall Owens
13132 B	Bumble Bee Slim
13133 B	Charley Patton
13135 A	? Famous Blue Jay Singers ?
13136 A	??
13138 B	Laura Rucker
13147/8/9 EF	Norfolk Jubilee Quartette
13150/1 EF	ditto
13154 EF	ditto

**** HERE WE ADD A FEW TO HELP THE CAUSE
ELMO TANNER
21029 2(WAX), PARA 12720A MARIE
21030 (WAX), " " B MY OLD GIRL'S MY NEW GIRL NOW
notes: Catalogue number, artist credit and title penciled in by some unknown individual. Blank white label either a sample, demo or test. Aural evidence: very sweet accompaniment consisting of violin, guitar etc to Elmo Tanner's crooning. Hardly in keeping with Paramount 12000's 'race' policy.

REV. C.H. WELSH - SERMON
1217 8578(WAX), PARA 12757A THE DEVIL IN THE CHURCH (NO CC)
1218 8579(WAX), " " B JESUS HEALED THE BLIND(NO CC)
RAY WYNN - TENOR SOLO ORCH ACC.
1245 8758(WAX), 1245(LABEL), PARA 12809A LITTLE PAL(From Al Jolson's Picture "Say It With Songs"(DeSylva-Brown-Henderson)
FRED LANTRY AND HIS ORCH - Fox trot Vocal Chorus Ralph Smith
1279 8769(WAX), 1279(LABEL), PARA 12809B I'M IN SEVENTH HEAVEN(From Al Jolson's Picture "Say It With Songs"(DeSylva-Brown-Henderson)

BIDDLEVILLE QUINTETTE - VOCAL
1817(WAX & LABEL), X2289A(WAX) PARA 12937A JESUS IS A ROCK IN THE WEARY LAND(NO CC)
1818(WAX & LABEL), X2291 (WAX) PARA 12937B I STRETCH MY HAND TO THEE (NO CC)

note: Aural evidence: unaccompanied vocal group


YOUR COMMENTS

Instrumental and Vocal Blues

Norfolk Jubilee Spiritual

12354 LONG LONESOME BLUES—Guitar Acc.
75c GOT THE BLUES—Guitar Acc. Blind Lemon Jefferson

What a tragedy—what a sadness! Longing and lonesome—these are too much for him, so he decides to end it all in the river. He trundles mournfully to the river-side, he looks at the swirling water, and then—but hear Blind Lemon Jefferson, that sterling old-time guitar-strumming Blues singer from Indiana, sing it.



Long Lonesome Blues
by Blind Lemon Jefferson

Song and Dancelands Greatest Hits

The most entertaining records you have heard in months are included in this list of popular melody fox trots and cream of song hits. There are many to delight you.

FOX TROTS

- 20452—What A Man—Fox Trot—Voc. Chor. Tom Stacks
75c Show That Fellow The Door—Fox Trot—Voc. Chor. T. Stacks Jimmy Johnston's Rebels
20449—Horses—Fox Trot—Voc. Chor. T. Stacks..J. Johnston's Rebels
75c Poor Papa—F. T.—Voc. Chor. T. Stacks..J. Johnston's Rebels
20448—Oh! What A Night—Fox Trot—Voc. Chor. A. Hall
75c Here Comes Malinda—Fox Trot—Voc. Chor. Tom Stacks Jimmy Johnston's Rebels
20447—Gimme A Little Kiss Will "Ya" Huh?—F.T.—Voc.Chor. A. Hall
75c Could I—I Certainly Could!—Fox Trot—Voc. Chor. A. Hall The Arkansas Serenaders
20446—Oh You Lulu Belle— Fox Trot—Voc. Chor. Harry Jockin Stillman's Oriole Orchestra
75c Georgianna—Fox Trot.....Glantz and His Orchestra

POPULAR SONGS

- 20451—She's A Corn Fed Indiana Girl—Voc. Duet—Piano Acc.
75c If I Knew I'd Find You—Voc. Duet—Piano Acc. Arthur Hall and John Ryan
20450—Let's Talk About My Sweetie—Voc. Duet—Piano Acc.
75c Say, Mister Have You Met Rosie's Sister—Voc. Duet Frank Bessinger and Frank White

WALTZ MELODIES

- 33170—Sometime—Hawaiian Guitars. Jack Pennewell—Fred Palmer
75c Let Us Waltz As We Say Goodbye..J. Pennewell—F. Palmer
20440—The Prisoner's Song—Waltz—Voc. Cho. Vernon Dalhart
75c A Night Of Love—Waltz.....Paramount Dance Orchestra

In Stock and For Sale Here

The New York Recording Laboratories, Port Washington, Wisconsin

BLUES, YOU WILL LIKE NONE BETTER THAN

12358 LETS GET ALONG.
75c BUTTER AND EGG MAN BLUES. Papa Charlie Jackson

You couldn't blame him—the way his sweetie was crying on with another man at the dance. He wasn't rude, he wasn't rough, but when he said "Let's Get Along, Baby," she and Boy! he sure does accompany!



Let's Get Along
by Papa Charlie Jackson

New Paramount Blues



AMASSORS BAND

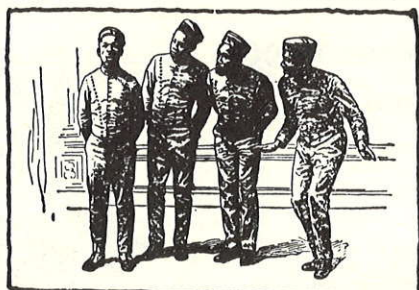
Paramount Records

THIS SUPPLEMENT GIVES YOU SOME OF THE MOST POPULAR RECORDS THAT HAVE BEEN PREVIOUSLY RELEASED.



- 12332—Mountain Jack Blues—Piano Acc. James Blythe
 Seeking Blues
 Ma Rainey and Her Georgia Band
 12348—I'm Tired Of Fooling Around With You Jackson's Blues—Papa Charlie Jackson
 12347—Booster Blues
 Dry Southern Blues
 Blind Lemon Jefferson

- 12345—Shake That Thing—Voc. Blues—Piano Acc. Viola Bartlette
 Quit Knocking On My Door—Singing with Orch. Viola Bartlette
 12339—My Man Rocks Me
 Chicago Skiffle. J. O'Bryant's Famous Original Washboard Band
 12338—Chain Gang Blues
 Ma Rainey and Her Georgia Band
 Wringing And Twisting Blues. Ma Rainey and Her Georgia Bd.
 12337—When Your Man Is Going To Put You Down (You Never Can Tell)—Cornet and Piano Acc. Coot Grant
 Find Me At The Greasy Spoon (If You Miss Me Here)—Voc. Duet Coot Grant and Kid Wilson with F. Henderson's Orch.
 12336—He Likes It Slow. Trixie Smith Acc. by F. Henderson's Orch.
 Black Bottom Hop. Trixie Smith Acc. by F. Henderson's Orch.
 12335—I'm Going Where The Chilly Winds Don't Blow
 Texas Blues. Papa Charlie Jackson
 12334—How Can I Miss You When I've Got Dead Aim
 I Ain't Got Nobody. Ida Cox with Lovie Austin's Serenaders
 12332—Slave To The Blues. Ma Rainey Acc. by Her Georgia Band
 Oh My Babe Blues. Ma Rainey Acc. by Her Georgia Band
 12330—Everybody's Doing That Charleston Now
 Love Me Like You Used To Do
 Trixie Smith with Fletcher Henderson's Orch.
 12329—Thirty Eight And Two (It Must Be Forty)—For Dancing
 Please Don't Break 'Em Down
 Jimmy O'Bryant's Famous Original Washboard Band
 12327—Outside Of That He's All Right With Me
 You Gotta Know How
 Ozie McPherson with Lovie Austin's Serenaders
 12325—How Long Daddy How Long—Blues Solo—Banjo Acc.—C. Jackson
 One Time Woman Blues. I. Cox—Acc. by L. Austin's Serenaders
 12324—You Dirty Mistreater—Duet—Orch. Acc.
 "Coot" Grant and "Kid" Wilson with Fletcher Henderson's Orch.
 Speak Now Or Hereafter Hold Your Peace—Cornet and Piano Acc.
 "Coot" Grant



- 12322—Go Back Where You Stayed Last Night—Voc. Blues
 Tennessee Blues. Viola Bartlette
 Acc. by Lovie Austin's Serenaders
 12320—All I Want Is A Spoonful
 Maxwell Street Blues
 Voc. Solo—Banjo Acc.—C. Jackson
 12318—Coffin Blues—Acc. Organ and Cornet
 Rambling Blues—Acc. Organ & Cornet
 Ida Cox
 12317—Come On Coot Do That Thing—
 Voc. Duet. Coot Grant & Kid Wilson
 Have Your Chill I'll Be Here When
 Your Fever Rises. Wilson with
 Fletcher Henderson's Orch.
 12313—Craving Blues. Ethel Waters
 Too Sweet For Words—For Dancing
 Lovie Austin's Serenaders
 12312—Everybody Pile—For Dancing
 Charleston Fever. J. O'Bryant's Famous Original Washboard Bd.
 12311—Rough And Tumble Blues. Ma Rainey and Her Georgia Band
 Memphis Bound Blues. Ma Rainey and Her Georgia Band
 12310—You Can't Shake It In Here—Novelty. Ray Logan
 Lost John Blues—Novelty. Ray Logan—Accompanying Himself
 Down To The Bricks. Jimmy O'Bryant's Famous
 I Found A Good Man After All. Original Washboard Band
 12307—Long Distance Blues—Acc. Lovie Austin's Serenaders. Ida Cox
 Lonesome Blues—Acc. Lovie Austin's Serenaders. Ida Cox
 12306—Reckless Don't Care Mama Blues. Sodarissa Miller
 Midnight Special. Sodarissa Miller
 12305—Hot Papa Blues. Charlie Jackson
 Mama Don't You Think I Know. Charlie Jackson
 12304—Fat Meat And Greens—Piano Solo. James Blythe
 Jimmie Blues—Piano Solo. James Blythe
 12303—Night Time Blues. Ma Rainey and Her Georgia Band
 Fore Day Honory Seat. Ma Rainey with Her Georgia Band
 12300—Don't Shake It No More. Lovie Austin's Serenaders
 Rampart Street Blues. Lovie Austin's Serenaders
 12299—Switch It Miss Mitchell—Vocal. Priscilla Stewart
 Going To The Nation. Priscilla Stewart
 12298—Southern Woman's Blues—Acc. L. Austin's Serenaders. Ida Cox
 Mistreatin' Daddy Blues—Acc. L. Austin's Serenaders. Ida Cox
 12297—The Joys—Inst. O'Bryant's Famous Original Washboard Band
 Switch It Miss Mitchell. O'Bryant's Famous Orig. Washboard Bd.
 12296—Mama Don't Allow It. Charlie Jackson
 Take Me Back Blues. Charlie Jackson
 12295—Stormy Sea Blues—Vocal Blues. Ma Rainey
 Levee Camp Moan—Vocal Blues. Ma Rainey
 12294—T'ree J Blues. Jimmie O'Bryant's Famous
 Steppin' On The Gas. Original Washboard Band
 12293—Fightin' Blues—Vocal. Sodarissa Miller
 Nobody Knows. Sodarissa Miller
 12291—Black Crepe Blues. Ida Cox
 Fare Thee Well Poor Gal. Ida Cox
 12290—Louisiana Hoo Doo Blues. Ma Rainey
 Goodbye Daddy Blues. Ma Rainey

- 12289—I'm Alabama Bound. Papa Charlie Jackson
 Drop That Sack. Papa Charlie Jackson
 12280—Priscilla Blues—Piano Acc.—J. O'Bryant
 I Was Born A Brownskin And You Can't
 Make Me Blue. Priscilla Stewart
 12284—Army Camp Harmony Blues. Ma Rainey
 Explaining The Blues. Ma Rainey
 12283—Mojo Blues. L. Austin and Her Serenaders
 Heebie Jeebies. L. Austin and Serenaders
 12282—Someday Blues—Acc. Lovie Austin and Serenaders. Ida Cox
 Cold Black Ground Blues—Acc. L. Austin and Serenaders. I. Cox
 12281—Shake That Thing. Charlie Jackson
 The Faking Blues. Charlie Jackson
 12279—Homeward Bound Blues. Jones Paramount Charleston Four
 Old Steady Roll. Jones Paramount Charleston Four
 12278—Charleston, South Carolina. Lovie Austin's Blues Serenaders
 Charleston Mad. Priscilla Stewart—Vocal Chorus
 12277—Georgia Break Down. Jimmy O'Bryant's Washboard Band
 Peepin' Blues. Lovie Austin's Blues Serenaders.
 12276—Sunshine Special—Piano Acc.—James Blythe. Sodarissa Miller
 Be Yourself—Piano Acc.—James Blythe. Sodarissa Miller
 12275—Mister Man—Part I—Voc. Duet. Ida Cox and Charlie Jackson
 Mister Man—Part II—Voc. Duet. Ida Cox and Charlie Jackson
 12272—Crying Won't Make Him Stay—Voc. Solo—Piano Acc.
 Rock Aunt Dinah Rock—Voc. Duet. Coot Grant and Kid Wilson
 12265—Washboard. O'Bryant's Washboard Band
 Brand New Charleston. O'Bryant's Washboard Band
 12264—Shave 'Em Dry. Charlie Jackson
 Coffee Pot Blues. Charlie Jackson
 12263—Those Married Man Blues—Orch. Acc. Ida Cox
 Georgia Hound Blues—Orch. Acc. Ida Cox
 12262—Railroad Blues—Orch. Acc. Ida Cox
 The World's Jazz Crazy And So Am I—Orch. Acc. Trixie Smith
 12260—Skoodlum Blues. Jimmy O'Bryant and His Washboard Trio
 Midnight Strutters. Jimmy O'Bryant and His Washboard Band
 12259—The Cats Got The Measles. Charlie Jackson
 I've Got What It Takes. Charlie Jackson
 12258—Blue Kentucky Blues. Ida Cox and Her Five Blue Spells
 Misery Blues. Ida Cox and Her Five Blue Spells
 12257—Cell Bound Blues. Ma Rainey and Her Georgia Jazz Band
 Ya Da Do. Ma Rainey and Her Georgia Jazz Band
 12256—Mining Camp Blues. Trixie Smith and Her
 You've Got To Beat Me To Keep Me. Down Home Syncopators
 12254—Low Down Painful Blues—Piano Acc. J. Blythe. Lottie Beaman
 Sugar Daddy Blues—Piano Acc. J. Blythe. Lottie Beaman



- 12255—Steppin' On The Blues
 L. Austin and Her Blues Serenaders
 Traveling Blues
 12253—The Woman Ain't Born—Piano Acc.
 Tall Brown Blues—Piano & Clar. Acc.
 Priscilla Stewart
 12252—Jealous Hearted Blues
 See See Rider Blues
 Ma Rainey and Her Georgia Band
 12251—Graveyard Bound Blues
 Mississippi River Blues
 Ida Cox and Her Five Blue Spells
 12250—New Orleans Gofer Dust Blues
 The Stomps. Thelma LaVizzo
 12249—Everybody Loves My Baby. T. Smith
 How Come You Do Me Like You Do

- BEST SPIRITUALS
 12342—Pharaoh's Army Got Drowned. Norfolk Jubilee Quartette
 Great Jehovah. Norfolk Jubilee Quartette
 12315—This Train Is Bound For Glory. Wood's Famous Blind Jub. Singers
 Lord I'm Troubled. Wood's Famous Blind Jub. Singers
 12314—You Must Come In At The Door. Sunset Four Jubilee Singers
 When I Come Out Of The Wilderness. Sunset Four Jub. Singers
 12221—Jerusalem Morn. Sunset Four Jub. Singers
 Do You Call That Religion. Sunset Four
 12073—When All The Saints Come Marching In. Paramount Jub. Singers
 That Old Time Religion. Paramount Jub. Singers
 12035—Father Prepare Me. Norfolk Jub. Qt.
 My Lord's Gonna Move This Wicked Race. Norfolk Jub. Qt.
 12285—Oh Lord What A Morning. Sunset Jubilee Quartette
 Hand Me Down The Silver Trumpet. Sunset Jubilee Quartette
 12331—Tell Me Where Are You Building. The C. A. Tindley Bible Class
 When The Gates Swing Wide. Gospel Singers
 12217—Ezekiel Saw De Wheel. Norfolk Jubilee Quartette
 Crying Holy Unto The Lord. Norfolk Jubilee Quartette
 12234—Where Shall I Be. Norfolk Jubilee Quartette
 I'm Gonna Build Right On Dat Shore. Norfolk Jubilee Quartette
 12092—His Eye Is On The Sparrow—Piano Acc. Madame Lawrence
 Stand By Me—Piano Acc. Madame Lawrence
 12302—Divine Relationship Of Man To God. Rev. W. A. White
 Prayer. Rev. W. A. White

CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

MISSISSIPPI BLACK SNAKES, TENNESSEE SHAKERS,
 MAGNOLIA HARRIS & HOWLING SMITH
 - from LK (Spivey discographical research)

In our pursuit to locate the elusive mysterious sides
 Victoria Spivey has claimed to have made in late Jan.
 1931 (other than those listed in Godrich-Dixon) we have
 gone practically to the end of discographical sanity to
 find clues. So far 2 sides have been uncovered of which
 Victoria is fairly certain it is herself and Big Bill Broonzy -
 in a vocal duet.

MAGNOLIA HARRIS and HOWLING SMITH
 C-7100 - Mama's Quittin' And Leavin' - Part 1
 "Voc. 1602, Me M12077
 C-7101 - " " " - Part 2

Victoria wrote about these sides in a past issue of
 Blues Unlimited.

Now, the MISSISSIPPI BLACK SNAKES/TENNESSEE
 SHAKERS on the Brunswick (7000) line have come under
 observance in our Spivey discographical research. In a
 recent research trip we were able to see and hear all
 the known released titles. The group(s) are male - and
 of course that terminated our Spivey investigation. How-
 ever we believe that the composer credits (not listed in
 Godrich-Dixon) may throw some light on the personnel
 of these fine blues sides. So here they are:

MISSISSIPPI BLACK SNAKES - Chicago ca. Jan. 22,
 26, 31 - 1931.

- * Blue Sky Blues (SIMPSON)
- * Grind So Fine (SIMPSON)
- It's All Over Now (JOHNSON)
- It's So Nice and Warm (JOHNSON)
- Family Disturbance (Family Troubles) (Smith)
- Five Pound Ax Blues (SMITH)
- It Still Ain't No Good (New It Ain't No Good) (JAMES)

- Easy Going Woman Blues (JAMES)
- * Bye Bye Baby Blues (THOMPSON)

* label lists Tennessee Shakers

EDDIE STONE (of Isham Jones fame) ... WHERE IS HE??

QUERY from Kenneth C. Brooks, Indianapolis, Indiana
 I wonder if anyone in your organization or anyone you
 know can help me. The High School class of Bicknell,
 Indiana, of 1927 have a reunion every five years and
 EDDIE STONE (Izzy Marblestone) was a member of the
 class. He is one of two members who we have not been
 able to contact. No one can learn where he is. Do you
 or anyone now have any idea where he could be contact-
 ed? By the way Stone was an all-around athlete. Way
 ahead of his time in basketball and an all state high-
 school quarterback. Also Izzy Friedman of Whiteman
 Bix days was also a quarterback and drop kicker on an
 earlier team at same high school. If you can help on
 Stone's whereabouts I would be very grateful.

JESSE CRAWFORD and GEORGE WRIGHT (re: RR69)

letter from James C. Roseveare, San Jose, California

Dear Mr. McAndrew:

I read with much pleasure your review of George
 Wright's TRIBUTE TO JESSE CRAWFORD album in the
 latest RR. Being an avid Crawford fan, but not being
 old enough ever to have heard Crawford in person during
 his palmy days with Victor (I'm only 22), I was thrilled
 when George Wright telephoned me and asked me to
 tape all my Crawford Victors for him and send them to
 him. I have known George for about five years, and his
 respect and love of Crawford's music is unrivalled. As
 you will note from the jacket notes, he did much re-
 regulating of his own studio organ to achieve the
 "Crawford Sound".

About the best thumbnail description of Crawford's
 music, from the standpoints of registration, timing,
 phrasing, and dynamics is that he knew what NOT to do.
 Listen to his records and note how often he uses but a
 single stop; how often there is complete silence in the
 course of a tune -- he knew what very few of the other
 pop organists of the time did (and none of them, when
 they did use it, used it with the expertise that Jesse did);
 restraint.

But here I go on and on -- I just wanted to say
 "thanks" for a piece on two artists who don't get nearly
 enough recognition for their superb artistry. It was
 extremely well done.

FRANKIE TRUMBAUER WITH GENE RODEMICH (re:RR33)

- from Bernard Ross Sr., Hampton Falls, New Hampshire
 Dear Mr. Steiner,

I read in your column that Trumbauer had mentioned
 to you that his first solo had an oriental or Egyptian turn
 to it and that it was with Rodemich on Brunswick. I
 have one which I am quite certain Frankie Trumbauer
 plays. It is BY THE PYRAMIDS (Florito) Br. 2183-A.

- from Carl Koerbel of Santa Monica, California

John!

Your notes on F. Trumbauer with the Gene Rodemich
 orch. more than likely is the one I have by the Rode-
 mich orch. on Br. 2381 - THREE LITTLE WORDS/
 FLOWER OF ARABY. The latter title has piano passages
 by Gene Rodemich and Allister Wylie.

THE SYNCOPATING FIVE (Re: RR43)

Comments from Harold HarteI, Newton Falls, Ohio

The article re The Syncopating Five was rather inter-
 esting to me, since so much of the locale is nearby.
 The early 1920's were several years before my time to
 be frequenting places like Idora Park and Avon Park
 Pavilion but one of my co-workers remembers dancing
 to a band with Dusty Roads as the vocalist, mostly at
 Idora Park, since the Avon Park was known locally as
 "The Bucket of Blood," as a result of the almost nightly
 brawls, which he preferred to avoid. The article
 recalled a lot of memories but, outside of Roads, he
 could not remember any other names.

JIMMY WITHERSPOON Addendum

Supreme (re: RR 62) clarification from LK
 Supreme 1533-A Vocal Jimmy Witherspoon
 (personnel listed on label): Louis Speiginer (g); Jay
 McShann (pno); Benny Booker (b); Pete McShann (dms);
 Frank Sleet (as); Charles Thomas (ts); Forrest Powell(tp).
 SU 113-A-2 IN THE EVENING (Nocc)

Supreme 1533-B BUDDY TATE & ORCHESTRA - Vocal
 J W (personnel listed on label): Buddy Tate (ts); Chas.
 Q. Price (as); Emmet Berry (tp); Theodore Donnelly (tb);
 Bill Doddgett (sic) (pno); Louis Speiginer (g); Forrest
 Hamilton (this is Chico, ed.) (dms).
 SU 126-A-2 SIX-FOOT-TWO BLUES (William Hadnott-
 Minnie Garrett)

(Both sides): Vocal JIMMY WITHERSPOON (same listed
 personnel as SU 113)

SUPREME 1520-A
 SU 112-A (label); RL 47745, AP 112-A (wax). BACK
 WATER BLUES (Nocc)

SUPREME 1520-B
 SU 108-A (label); RL 4753, AP 108-A (wax). THIRD
 FLOOR BLUES (Nocc)

LA STORIA DEL JAZZ: THE BLUES (re: (RR68)

Info. from Liborio Pusateri, Milan, Italy

Dear Mr. Rotante,

ref. your discography of Jimmy Witherspoon, in issue
 68 of Record Research, page 7 (addenda).

Title of J. W. in "La Storia del Jazz - The Blues"
 RCA-Victor Italian LPM 10041, should be:
 "Piney Brown Blues" recorded December 4, 1957 in
 New York with Jay McShann Orchestra. (re: RR 66, p. 8
 'Victor')

I have a catalogue 1962 of RCA Italiana, and in this
 booklet are details about the record LPM 10041.

(Ed, note: Our thanks also to Trevor Huyton of Manches-
 ter, England, who also sent us the above 'La Storia...'
 data.)

MORE ON CAMAY

from researcher, Ernie Edwards Jr., Whitier, Calif.

I have some new information on those Camay LP's
 that have been discussed by Pete Pepke (the Jack
 Teagarden in RR #65) and by my friend Rolph Fairchild
 (Issue #69) and my own comments on the Peggy Lee and
 Nat Cole Camay's in RR #66.

I'm glad that Rolph finally straightened out the Tea-
 garden LP for your readers. I sent my copies of the Nat

Cole (CA 3004), Peggy Lee (CA 3003) and the Teagarden
 (CA 3009) to George Hulme so that he could review
 them in "Matrix". Since that time I have obtained
 copies of the Lionel Hampton (CA 3019) and the "Basie
 Greets Barnett" (CA 3024).

The Lionel Hampton is by the fabulous 1951 band
 that contained the following great soloists: Benny Bailey,
 Quincy Jones and Leo Shepherd, trumpets; Al Grey,
 Jimmy Cleveland, Paul Higaki and Benny Powell, trom-
 bones; Jerome Richardson, flute and alto sax; Gil Bernal,
 John Board, tenor sax; Milt Buckner on piano; Billy
 Mackel, guitar; Ellis Barte on drums among others.
 Titles are: T. V. Special, Cobb's Idea, Midnight Sun,
 Air Mail Special, Vibe Boogie, Beulah's Boogie, Who
 Cares and Songo Interlude. There is a "Bop Scat" vocal
 on Cobb's idea by an unknown female (Betty "Bebop"
 Carter?). The band is rough, but swinging. Plenty of
 wild brass and solos.

The Basie and Barnet is very interesting. The 4 Basie
 titles are by the small group of 1951; Clark Terry, Buddy
 DeFranco, Wardell Gray, Basie, F. Green, Jimmy Lewis
 and Gus Johnson. Titles are: Basie Boogie (labeled
 "One O'clock Jump), I Cried For You (with vocal by
 Helen Humes - not credited on label), Basie's conversa-
 tion (featuring Jimmy Lewis), One O'clock Jump (labeled
 Basie's Boogie). Good Solos by all concerned. Frank
 Driggs at Columbia should combine all the titles record-
 ed by this fine group on one reissue Album.

The Charlie Barnet Titles are by a big band from the
 1951 period (see page 25 of my new Charlie Barnet dis-
 cography for complete details). Titles are: Cherokee
 (usual arrangement), Caravan (male vocalist sides like
 Billy Eckstine, but the speed has been slowed down on
 this title and I believe the singer to be Bill Derry, who
 was Barnet's regular singer in 1951; Andy's Boogie (no
 vocal on this) and finally the usual Barnet arrangement
 of Skyliner. The personnel includes John Coppola,
 trumpet; Dick Kenney, trombone; Barnet, Bill Holman,
 Bob Dawes, saxes; Donn Trenner, piano and others.

There are several others in the 44 Camay LP's that are
 of interest to your readers, but I won't comment on them
 in print until I hear them. I have seen several of the
 Pop, Western and Rock and Roll Camay LP's in markets,
 drug stores and at several cut rate record counters,
 ranging in price from 48¢ to 99¢. Among the better
 Camay's are Dixieland-That's All (CA 3026) featuring
 Red Nichols Five Pennies and The Firehouse Five Plus
 Two. Tony and Ike (CA 3027) Tony Pastor and Ike
 Carpenter. Les Brown meets Ralph Flanagan (CA 3032).
 Here's Dixie (CA 3035), The Bobcats and Pete Daily's
 Band. The Duke and The Ladies (CA 3038), Duke
 Ellington and Ada Leonard. Sassy meets Shearing (CA
 3041) Sarah Vaughan on one side and the Shearing
 Quintet on the reverse. Hall to the Duke (CA 3043)
 both sides have titles by the Ellington (with Louis
 Bellson) band of 1951.

These LP's I have listed are mostly from Snader
 Telecriptions. I remember seeing most of them on
 late afternoon T. V. several years ago. The reproduc-
 tion to LP has been done very badly on most albums.
 The Peggy Lee and Nat Cole LP's have been ordered off
 the market by Capitol and other persons. My friend
 George I. Hall believes that the Nat Cole material is
 from his NBC TV shows of a few years ago.

Finally, our group ("Jazz Discographies Unlimited")
 has recently published 8 discographies (Barnet, Les
 Brown, Nat Cole, W. Herman, Lunceford, etc.) and I
 am interested in publishing an Isham Jones Discography
 within a year or so. Also, I am interested in the Jones
 material on which Woody Herman is featured. This
 material to be included in my revised Woody Herman
 discography which will be published this fall. I know
 that Mr. Stoikowitz will be interested to know that
 Woody Herman is NOT on any of the Jones RCA-Victor
 recordings. I don't see how Woody can be on BR 6349
 (Got the South in my Soul) since Woody did not join
 the Jones Orchestra until AFTER the RCA period of 1934
 unless this title was recorded during the DECCA period
 of September 1, 1934 through 1935. The vocalist on
 Poor Butterfly is probably Harlan Lattimore.

"YOU DON'T KNOW" (sic)

The above title was recently in the repertoire of the
 popular folksters, the Serendipity Singers (heard them
 sing it on TV). For those "in the know" it is none other
 than blues singer Virginia Liston's great blues hit of
 yesteryear, YOU DON'T KNOW MY MIND BLUES,
 recorded by this artist in New York City, Thursday,
 Nov. 15, 1923, and released on OK 8115. - LK

BOB SHOFFNER (re: RR64)
Comments from Walter C. Allen, Stanhope, New Jersey

I was much interested to read Claus-Uwe Durr's article on Bob Shoffner, and his theories that Shoffner is the 'Coffin Blues' cornetist. I have just played again those of the records he lists which I have, and here are my opinions:

1) Shoffner's presence on the Russell and O'Bryant dates except Para 20400) is definite, and was first reported in George E. Beall's fine article "FORGOTTEN GIANTS" in Jazz Information, Dec. 20, 1940. I have Para 12312 and a dub of OK 8454, and agree it is the same man.

2) I agree that the cornetist who plays on Coffin Blues also plays on the other Ida Cox sessions he mentions, and on no others. As Claus says, he has a distinctive style, with characteristic runs of notes and a singing tone. Beautiful horn. I have never heard the Viola Bartlette or Hattie McDaniel sides so cannot comment on these.

However, much as I would like to discover the long-mysterious identity of the 'Coffin Blues man', I simply do not think it is Shoffner, based on these few examples of Shoffner's playing. Shoffner is too rough, plays clinkers, does indeed play some Armstrong phrases. It is a different man altogether.

• This still does not tell us who it is. John Hammond once played it on a radio program and claimed it was Tommy Ladnier on cornet and Jesse Crump on organ, but it does not sound like Ladnier, and anyhow Tommy was in Europe with Sam Wooding at the time. Rust suggested to me that it was Joe Oliver, and this was printed in at least one of his discographies; but I do not believe it at all. Just does not sound like King Joe. I wish I knew! Can someone in Chicago ask Bob Shoffner about these, maybe play some of them for him? I will make tapes of a couple of sides if it would help.

WILL VODERY PLANTATION SHOW ORCH. OF 1923

Hal Flakser through an exclusive Johnny Mitchell interview (Nov. 1963) has identified the personnel of the great all around Negro orchestra under the astute and brilliant leadership of Will Vodery (see JAZZ - The New York Scene (Charters-Kunstadt, pub. Double-day) volume for more info. on Vodery). Clifton 'Pike' Davis, Johnny Dunn (tp); Earl Granstaff (tb); Rollen Smith, Herschel Brassfield (reeds); Floyd Hickman (violin); George Rickson (pno); JOHNNY MITCHELL (bnj); Henry Hull (tuba and string bass) and Jesse Baltimore (dms).

Johnny Mitchell is now retired from the music game. His last musical adventures with a big band was that of Jimmy Lunceford during the World War II period.

LEROY SMITH
Letter from Galen Davis, Maumee, Ohio

Dear Len:

As per our conversation Dec. 27, 1961 regarding Leroy Smith, I have uncovered a little more information. He did appear in a movie short called "Flying Fists" which featured Benny Leonard. The same Benny who is squaring off at Paul Whiteman on a past issue of R.R. Benny was one of the greatest holding the championship from 1917-1924. Leroy thinks the movie was produced by Fox Studios but he says if you can locate Mr. Connie Immerman who had Connie's Inn, he could give you more information about the picture. Mr. Smith played at Connie's Inn for about five years and Benny Leonard was a regular customer. Sophie Tucker was also a regular customer at Connies and was a close friend of Leroy's as was Benny.

Leroy doesn't remember how many times he recorded but Mrs. Smith has twelve of his records which she values very highly. I wish I had them.

Another item of interest is the fact that Eddie Heywood is Leroy Smith's nephew. Eddie's mother and Mrs. Smith are sisters.

Well I hope this information will be of help in getting Mr. Smith some of the recognition he so richly deserves. (Ed. note:) Unfortunately, the great showman, Connie Immerman has passed on - and one more valuable source of information is lost forever.

Another letter from Galen Drake.

I don't know if you heard or not but Leroy Smith died Nov. 23, 1962. So passed one of the nicest old gentlemen I've ever known. He died of cancer. I didn't attend the funeral but understand Eubie Blake and Mr. Leroy's nephew Eddie Heywood attended the funeral.

Ed. note: You can read more about Leroy Smith's history in 'Jazz-The New York Scene.' Also his discography appears in Discophile -- and subsequent issues, and also in Brian Rust's discographical tome.

'ALFRED GILLHAM PIANOROLLOGRAPHY by L. K.

In issue 49 Woody Backensto presented an erudite study and discography of one of the main crooners of the 20's, ART GILLHAM. Art, beside his recording activities, was a piano roll artist of note. In our continuing piano roll research of the years of 1916 and 1917 we found listings by one Alfred Gillham. At first we thought this may be Art, although the first known listings of ART were a number of years later in 1924 for Columbia and Vocalstyle. Research is necessary. Alfred must have been a ragger of the first class as his choice of rags would delight today's ragtime fancier. Here is an exploratory list of his hand-played music rolls (wanted! catalog numbers) (dates given are release dates)

April 1916	
Calico Rag (Johnson)	- Starr
Ragtime Pipers of Pan (Romberg)	- "
Blue Goose Rag (Birch)	- "
August 1916	
Bunch of Blues (Kelly & Wyer)	- Starr
October 1916	
Piano Rag (Franck)	- Starr
April 1917	
That Queen City Rag (Kramer)	- Vocalstyle

Note: The first roll we could find by ART Gillham was MEAN BLUES on Columbia scheduled for release in Feb 1924 and the second group consisted of LOST MY BABY BLUES and MEAN BLUES on Vocalstyle 12798 and 12786 respectively (April 1924).

Next Section is from researcher, Bertrand Demeusy, Eybens France

TINY BRADSHAW

The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3, 1934 for the label Decca (SHOUT SISTER SHOUT/MISTER WILL YOU SERENADE/OL' MAN RIVER/I AIN'T GOT NOBODY/etc . . .) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Cauldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b) Arnold Bolden (dr); Tiny Bradshaw (voc). The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on "I Ain't Got Nobody" and Eugene Green is the soloist on "I'm a Ding Dong Daddy".

DOC CHEATHAM with Ma Rainey, Albert Wynn, Jelly Roll and Parham

During an interview with trumpeter Doc Cheatham, Doc told Kurt Mohr that he made his first record session, accompanying Ma Rainey with the Albert Wynn Dreamland band whose personnel was:

Homer Hobson (tp); Al Wynn (tb); Doc Cheatham (ss, tp) Ralph Brown (as); Jimmy Flowers (p); Arthur "Rip" Bassett (bjo); Silas White (tba); Ben Thigpen (dr). If the instrumentation should fit, this could be the session that produced "Down in the basement", "Sissy blues", and "Broken Soul Blues" (12384, 12395). I wrote to Al Wynn who confirmed the personnel but with a correction: the alto sax was not played by Ralph Brown but by Tom Brown, a fine clarinetist who in 1941 was a member of the Lee Collins band at "Barrel House" in Chicago

During the same interview, Doc Cheatham told Kurt Mohr that he remembered 2 other record sessions which he made around that time:

- one with Tiny Parham (including Homer Hobson, tp)
- - and one with Jelly Roll Morton.
Doc Cheatham played cornet on both; he cannot remember any other details, these being studio groups.

THE MUSICAL CAREER OF BOB LESSEY (GUITAR)

Born March 16th, 1910 in West Indies.

TOMMY JONES ORCHESTRA: at "Strand Ballroom", 1931-33. (his first job) Tommy Jones (tp); Gene Johnson (as); Don Green (ts); Claude Hopkins (p); Bob Lessey (g); George Reid (dr).

BILL BROWN ORCHESTRA: at "Grand Central Palace", NYC; 1933-34. Russell Royster (tp); Bill Brown (tb); Glyn Paque (as); Hubert Thompson repl. by Melvin Wyatt (ts); Pat Armstead (p); Bob Lessey (g); Charlie Drayton (b); Reggie Brown (dr).

SAM WOODING ORCHESTRA: at "Arcadia Ballroom", NYC. 1934. Reunald Jones, Kenneth Roane (tp); Nat Storey (tb); Benny Williams, Freddy Skerit (as); Gene Sedric (ts); Fitz Weston (p); Bob Lessey (g); Clinton Walker (b); Gerald Hopson (dr).

TINY BRADSHAW ORCHESTRA: 1934-35. Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Cauldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr). T. Bradshaw (voc). This is the personnel for the 19th Sept. and 3rd Oct. 1934 sessions recorded for Decca. The same personnel was sent to me by G. Matthews (tb). No personnel changes.

Fletcher HENDERSON ORCHESTRA: Bob Lessey joined in 1935 and left in 1937 replaced by Lawrence Lucie. See disco (personnels confirmed by B. Lessey).

DON REDMAN ORCHESTRA: B. Lessey joined in 1937 and left in 1940. See disco (pers. confirmed).

LUCKY MILLINDER ORCHESTRA: 1940-41: This was a very fast changing band: Billy Bowns (as); Clarence Grimes (ts); Bill Doggett (p); Bob Lessey (g); Abie Baker (b); others.

Then after the L. Millinder's job, B. Lessey left the music business for a city job and has no regrets.

N. B. B. Lessey has never played with Charlie Skeete's orch, as mentioned in our files. He very well remembered that the guitarist was Lee Blair.

JOE STEELE ORCHESTRA

Personnel of the orchestra published in the Pictorial History of Jazz, page III, given to me by James Archey: (probably the pers. of the recording session - June 4, 1929 with perhaps one or two additions for the record.)

Left to right on the picture: Joe Steele (p) sitting; Freddy White (bjo, g); Sam Frederick (dr); Frank Smith (b, tba); Craig Watson (as); Trenton Harris (ts); James Elmer (tp); J. Archey (tb).

Next Section is from researcher, Dick Spottswood of Arlington, Virginia

RAY TAYLOR & His Singing Orchestra (Champion 15323-B) Sweetheart of Sigma Chi (Stokes-Vernon) is the same as BERNIE SCHULTZ & his Crescent Orch. on Gennett 6216. Reverse side is Sweet Violets by Bernie. This is a sparking up-tempo late 20s type of rah! rah! hot college-style jazz outfit featuring red-hot trumpet or cornet, clarinet and a hell-for-leather drummer. Research from the editors brings another Schultz Gennett (Gnt 6235) to the attention of the collector; Show Me That Kind of A Girl also boasting similar hot soloists and tempo. BERNIE SCHULTZ!! Who are you? Where have you been so long? (further Ed. note): When time allows we shall search out our Gennett masters files and give you a run-down on Schultz' total Gennett output.)

- SOUTH BOUND (Vocalion 1465) and DYIN' WITH THE BLUES (Vo 1493) by ALEX HILL and his orch, although different titles, are alternate takes of the same tune.

* See note on incorrect coupling of some recordings in Rust's 'Jazz Relics' - Ellington

HOTSY TOTSY GANG (Brunswick 4044) DON'T MESS AROUND WITH ME (Palmer) is DUKE ELLINGTON ORCHESTRA playing BLACK BEAUTY!! *

- LLOYD SMITH AND HIS GUT-BUCKETTERS (Vo 1573) THAT'S MY STUFF (Smith) vocal chorus by Earl Roach appears as the CHOCOLATE DANDIES "with vocal chorus" on Vocalion 1617.

- FRED WEAVER accompanied by Piano and Banjo (Everybody 1006A) WHEN MY SUGAR WALKS DOWN THE STREET is the same as FRED WEAVER assisted by LEROY TIBBS on Up-To-Date 2018-B. The Blu Disc telltale master numbers of T2015B-2 gives you an inkling that this title is on some still-to-be-discovered Blu Disc. Also search out you BD&M pressings (Triangle, Puritan, etc.) for this master number. Your reward will be to hear the wonderful hot stride piano of Leroy Tibbs one of the unsung Harlem greats. Incidentally the reverse of the Up-To-Date item (2018-A) is I'LL TAKE HER BACK (IF SHE WANTS TO COME BACK) with Fred Weaver vocal backed up by the solid piano of Leroy Tibbs. The master is T2014B-2. Search out your Everybody's, BD&M's, Blu Disc, etc. for tie-ins. Further note. Weaver may be playing his own banjo. RESEARCH!

- Dick Spottswood, Arlington, Virginia

EDDIE SOUTH (see photo on cover page RR 69) Info. from Harrison Smith, Brooklyn, New York

In 1928, when I managed Eddie South's Alabamians, I purchased foto shown and others. Pianist shown is not Spaulding, he is Henry Crowder, who was romantically linked to Miss Nancy Cunard, Cunard ship company heiress, who died last year.

Crowder's own ork worked under Jelly, for MCA, 1926. Bradford pulled trick on Spaulding by getting Gennett to state 'Perry Bradford at the piano' on record labels of recordings made by Jimmy Wade Ork.

ORIOLES FAN CLUB

Letter from Joseph Wiesmeier, New York, N. Y.

On March 10, 1964, I played a major role in initiating a fan club for Sonny Til and the Orioles - a group that recorded between 1948-55 for Jubilee Records. I - along with many other rhythm & blues collectors and "fans" - consider them to be the top group in their field. Interest has been gathering momentum in the past year or so not only for this particular group but also for many other "early" pre-rock & roll groups; such as, the Ravens, Larks, Cabineers, Four Deals, etc. Unfortunately, it has been very difficult spreading the word about this new club and obtaining more information about this group.

So far we have been advertising the club on radio stations whose policy it is to play old rock & roll or rhythm & blues records at certain times, and in a few record stores that deal in selling hard-to-get records or re-released records.

VERNON DALHART on HERWIN

Information from Robert R. Olson, Chehalis Washington

I note in your RR 69 that Mr. Kendziora used the Herwin label as his label of the month and stated it was a scarce label, with your group knowing of only 18 different members. I have compiled as complete a discography as I could of Vernon Dalhart's folk records, and in it I have listed 11 different Herwins. Thinking it might be of interest to you, I am listing them below. I do not have the records. They are in the collections of Marion Hoffman of Valley Center, Kansas, and Malcolm Blackard of Decatur, Alabama. According to Mr. Hoffman, with the exception of two numbers there are no matrix numbers on the ones in his collection, but since the majority of them have the same couplings as on Gennett, I imagine most of them are from Gennett, with the exception of 75545, which is sung by Dalhart under the name of Wolfe Ballard, the same pseudonym and song couplings as on Broadway 8021. Following are the Dalhart Herwins I know of, all titles by Dalhart except as otherwise noted:

Herwin 75501 - Blue Ridge Mountain Blues/(GUY PHILLIPS) The Lightning Express
Herwin 75505 - The Prisoner's Song/A Boy's Best Friend Is His Mother
Herwin 75506 - The Little Rosewood Casket/ The New River Train

Herwin 75507 - Jesse James/Just Tell Them That You Saw Me
Herwin 75517 - Life of Tom Watson/Unknown Soldier's Grave
Herwin 75521 - Put My Little Shoes Away/(AL BERNARD) On a Slow Train Through Arkansas
Herwin 75531 - Papa's Billy Goat/(MURRAY KELLNER) Hell Broke Loose in Georgia (Violin solo)
Herwin 75540 - Wreck of the Royal Palm/Wreck of the Number Nine
Herwin 75544 - Barbara Allen/My Blue Ridge Mountain Home (with Robison)
Herwin 75545 - I Want a Pardon For Daddy/The Crepe On the Old Cabin Door (Both sides of 75545 sung by Dalhart under pseud. of Wolfe Ballard)
Herwin 75546 - The Mississippi Flood/The Engineer's Dream

There they are, and there are undoubtedly others, too. I hope they are of interest to you.

WHERE IS FRANKIE & JOHNNY (MARVIN)? - Follow-up of Jim Hadfield's query in RR65, p.5
This research from Bob Wright of Hubbard Texas:

I had an interesting visit several years ago with Johnny Marvin's sister who lives in Oklahoma. I had my tape recorder along, and she spoke for about a half an hour on tape, reminiscing about her brothers, Johnny and Frankie and also Gene Autry. Johnny died in 1943, but Frankie at the time was still living somewhere in Coldwater Canyon near Los Angeles, Calif. and was still playing the guitar and singing. As far as I know their sister is still living at the old home in Clinton, Oklahoma (I forgot the street address, but she is Miss Thelma Marvin). The walls of her living room were covered with photographs of Frankie and Johnnie, and various Western stars, and her mother and father. She told me that the whole family made a record for Victor once with her at the piano. It was probably never issued.

Next we hear from Bob Healy of Alamosa, Colorado, who is hot on the Frankie Marvin trail:

Re comments about Frankie Marvin (RR65)! I have a 1957 address of Frankie taken from the Los Angeles Musicians Directory. 5800 Coldwater Canyon, Apt.6, No. Hollywood, California. If this doesn't work, perhaps a letter to Local 47, A.F. of M. Musicians Bldg., 817 N. Vine, Los Angeles 38, Calif. would bring results as to his whereabouts. (Jim Hadfield, attention!!)

And speaking about Jim Hadfield of Richville, New York, here he comes forth with some more on his favorite, Frankie Marvin:

Yep! Frankie Marvin sure got around. Frankie was on the Grey Gull group too. I have a RADIEX or two with him on them. He was "The Texas Ranger" and "Cowboy Rogers" on VARSITY. Also "Ray Ball" on JEWEL and "Louis Warfield" on BROADWAY. Still another BROADWAY pseudo was "Jack West". He was "Frankie Wallace" on the ARC (American Record Corporation-Banner, Domino, Regal etc.) labels, EDISON and GENNETT labels. He was "Yodelin' Jimmie Warner" on CHAMPION. On the OKEH 45000s he was "George White". And on and on. He teamed with Autry on a number of recordings (I have a Conqueror with both) and they collaborated on many songs. A busy man!! On those SAN ANTONIO label numbers he did in the (40s??) the band accompaniment was AL DEXTER. In a magazine a number of issues back, you had some discs by Roy Smeck. You asked, "Who's the vocalist on these records?" Here's the dope. VARSITY 5137: Love Songs of The Nile. . . unknown/A Gangster's Warning . . . Vocal by FRANKIE MARVIN! MONTGOMERY WARD M-1015; Frankie And Johnnie/Gambler's Blues . . . both by FRANKIE MARVIN!
Just in: Frankie is found!!

Some other snippets from Jim:

Here are a couple of odd-ball pseudos. "Fred Wilson" on HARMONY is RILEY PUCKETT! "Bob Palmer" on ELECTRADISK is BOB MILLER. I am told that "Bob Clayton" on BROADWAY is GENE AUTRY!!!!(From ARC).

HOAGY CARMICHAEL
note from Dick Holbrook. Arizona

Picked up a private label of Kappa Sigma fraternity songs of which one is credited to Hoagy Carmichael. Imagine my delight to find him in the grooves. Do you know this? What year?

THE TWO GEORGIES - JESSEL & PRICE (re: RR40)
- from Dave Kingsbaker, Oshkosh, Wisconsin

Dear Mr. McAndrew,

I have read with interest your article "The Two Georgies" in RECORD RESEARCH. My reason for writing concerns the opening line of paragraph #5 of your article -- "There appears to be no indication of Jessel on records between the late twenties and 1945--."

Jessel recorded "Hello Mama" (2 Parts) for Decca. It is on De. 1484.

According to a release date chart, the above recording was issued late in 1937.

- from A. Glantz, Brooklyn, New York.
re: Georgie Price: You left out a beautiful record that was issued on a blue label Banner. It was: I NEVER HAD A CHANCE/I ONLY HAVE EYES FOR YOU - Ba 33107. It is one of the best things I have ever heard, Beats anything Jolson made. Tremendous give-out of voice.

- from Ronald Wanser, Brooklyn, New York
Dear Mr. McAndrew,
Thought your article on the two Georgies was most interesting. You didn't mention the late 50's LP that Jessel made for the Design label. It was called "The Last of the Minstrel Men". Particularly good, because he had a free hand to sing exactly as he likes to. I presume that the career LP is the one on Cabot he made in 1958. It is taken from his 50th Anniversary Concert at Carnegie Hall (I don't have this LP). He also had one out called, "Mr. Toastmaster General" (do not know the label, off-hand) which is a yak yak LP and came out in 1960 (I believe). Then there is a 45 extended play (also don't know the label) on which he reads some poetry.

The Georgie Price 78 rpm Stinson record "Broken Hearted" was released in '51 or '52. It was recorded by Joe Franklin. Joe told me that there were two other songs cut at that session but were never released. I don't agree with you about his voice on the Stinson record. I think it was in great shape.

Is there anything recorded by Eddie Jackson (Durante's partner) aside from Clayton, Jackson & Durante side and the Audio Fidelity L.P.? Would love to see an article on him. He is a particular favorite of mine.

SPOTLIGHT ON PEEWEE RUSSELL etc.
follow up from Issue 67.
Info. from Ken Ohst, Madison, Wisconsin

A bit of information that I believe to be accurate. In a past issue a reader, commenting on a Tiara LP by Buck Clayton, et al, asked "who is Lou Carter?" The Lou Carter I know played with big bands during the forties, finally leaving Jimmy Dorsey's band in '47 to form a piano, guitar, bass trio with Herb Ellis and Johnny Frigo (who now limits his activities to Chicago). Carter has made at least one LP (Col.) singing his own comedy songs -- and, in my opinion, very funny stuff it is. During the forties he did this strictly for the amusement of the guys in the band.

STILL MORE "SPOTLIGHT" I
from Don Abrahamson, Aberdeen, Washington

I can put a little more fuel on R. Bollinger's fire concerning the Pee Wee Russell LP on Tiara TMT 7532. Blue Blues is also on Tiara TMT 7551 "Red Nichols and his Five Pennies". "Synthetic Blues" and "Billboard March" are included in a PARADE LP-609 bargain album called "HAPPY-GO-DIXIE". Eight tunes all sounding about the same recording wise and credits list Sam Suliman (Chief Engineer for Premier Albums, Inc./356 West 40th St., N. Y. C.). Sound like some old transcriptions done over for the grocery store set. Music isn't too bad thanks to the players participating. This is closer to your territory than the Beverly Hills address, so maybe you can help the cat out that way.

MORE PARENTI - (re:issue 65)
From Paul Sheatsley, Chicago, Illinois
Re: the "Filling In Discographically" column in RR. I have the Parenti item by Bob Haring on Banner 32162. However, "Ho Hum" is #1 master instead of #2 on Orole.

FRANK TANNER on Bluebird
Info, requested by Bob Hilbert, Miami, Florida

I have become very interested, recently, in the Frank Tanner band. I'd like to know if any one has any information on the personnel, recording dates and records made by this fine Texas outfit. I've been able to track down the fact that it was a San Antonio outfit, that Tanner may still be alive (he was reported to be in San Antonio a few years ago) and that there apparently was some kind of connection between Boots and His Buddies and the Tanner band.

BLUES UNLIMITED

Now in its 23rd issue - and absolutely recommended for all who love the Blues. The amount of information poured into the publication has been staggering. Your editor (L. K.) has had the good fortune to meet Messrs. Napier (Editor), Broven and Leadbitter, the stalwarts of this publication, in ENGLAND in the Fall of 1983 during the American Folk Blues Festival - and was amazed by their youthful, zealous, vitality toward their subject. Our field needs 'hot blood' such as these young men to carry on - and I think we have 'em here. They are not the only contributors to B. U. as you will find veterans Paul Oliver, Jacques Demetre and Marcel Chauvart, Kurt Mohr, Bernard Holland, Derek Collier, Pete Welding and Bob Koester, and John Godrich (no less), etc. in the supporting writer roles. Issue 23 is a great issue, with research on Jimmy Rogers - Blues Singer, Dobby Bragg, Babe Stovall, Skip James, Robert Petway, in addition to columns of newsworthy interest, book and record reviews. Forthcoming attractions will include research on the Birmingham Blues, Lonesome Sundown, Clifton Chenier, Fred McDowell, Jimmie Lee Robinson, Johnny Young, Lightnin' Slim, Doctor Ross etc. Write to Simon Napier, 38a Sackville Road, Bexhill-On-Sea, Sussex, England.

"BRAVO" EARL FATHA HINES - (Follow up from Issue 66 & 69) from G. W. G. Hulme, Editor MATRIX, 30 Hughes Road, Hayes Middlesex, England

Your issue 66 to hand, I thought that you might like to tell your enquirer Ed McDonough that the details he requires for Earl Hines' Bravo LP have been listed in MATRIX 53 page 17. The only additions are from Earl himself via Stanley Dance.

Morris Lane is tenor sax on Bowlegged/Honeysuckle/Blues for Garraway/Sheik. Miss Colbert is vocal on Black & Blue. On 'Dark Eyes/My Name' violin is Stuff Smith (Editor's note: Stuff Smith has heard the tracks and has assured us that the violinist is Eddie South and that he (Stuff) never recorded with Hines - see Barnett's report in RR 69, p. 9). The violin on Honeysuckle is a "Jewish boy from a theatre orchestra."

I observe that you have been working hard on SUTTON 270 (Blackbirds) lately. We "did" this LP in MATRIX 55 page 13. The thought of our "scooping" you on these LPs after giving you a 3000 mile start is rather amusing!

Editor's note: May we suggest that you subscribe to Mr. Hulme's fine discographical publication. Anyone who can scoop us deserves your subscription support (smiles!). See address above.

CODA

While on the matter of subscription support may we recommend John Norris' worthy publication, CODA. In addition to its erudite articles, columns, record and book reviews, it contains about the best worldwide Jazz news coverage of any publication in the field. Write to John Norris, P. O. Box 87, Station J, Toronto 6, Ontario, Canada.

MUGGSY WITH SOPHIE TUCKER (Re: RR40)
Info, from David Sessions, Reading, Berks, England

Dear Mr. Steiner,
I was very interested to see your paragraph in RR40 headed "Muggsy with Sophie Tucker." I have been working sporadically on a disco, of Muggsy for a couple of years now, the groundwork having been done by Dan Mahony in his PLAYBACK disco. During this time I have been in correspondence with Muggs and his wife

and had the pleasure of their company for a week a while back - we managed to get a few things sorted out and one of the points raised was Sophie Tucker. An English collector, Rupert Buttress, had forwarded a copy of Sophie's "Some of These Days" ca. 1930 as he thought the horn was somewhat a la Muggsy but when I played it over Muggs said no. He volunteered the information that he vaguely recalled a date with Sophie but thought that the results were never issued.

LOUIS ARMSTRONG

research from Gosta Hagglöf, Sweden

Mr. Bob Hilbert's writing about the "Armstrong Research Project" interested me very much. I myself have long gathered material for a work which is meant to contain everything: timings, tempos (on each number), solo index, composers, tours, films, air shots, Mr. Armstrong's own compositions etc., etc. Every year in the book is meant to begin and end with all informations not given throughout the dealing year. I conclude every year, which makes it easier to fill in if more informations are coming up.

As you know the work of making this project is very big and for a researcher more work is not desirable. However, how long may we keep this beloved trumpeter-how long may he play? Has he made all recordings we want or are there more? When Billie Holiday died she and Mr. Armstrong had made one 78rpm-record together. No one can deny that these two artists made the perfect unit - she as a singer, he as an accompanist. Money and different record companies made that they never recorded together again. That big mistake is now unable to repair. Let us not make the same mistake when it comes to Mr. Armstrong. Three years of his musical life are already wasted for collectors and lovers of his music, since he made no records between September 1961 and December 1964!!! Isn't it time for us to make a demand for Armstrong-music and try to get Mr. Glaser let him record lots of things, mostly jazz. It isn't necessary to release everything at once. That can be made every now and then, as time goes by. Of course it must cost lots of money, but I am sure that music lovers all over the world are ready to support us.

I have lots of ideas of which I now am enclosing some. Perhaps Miss Spivey, an old friend of Louis, can persuade him making a record or two for Spivey Records? It is important that a supporting band contains good, very good rhythm sections, which he hasn't had for years. RR is the first paper to receive my proposal list and if you can't do anything I will turn to new papers and record companies.

This summer in July or August I intend to go to USA in my capacity of being president of the Federation of Swedish Jazz Clubs. I'll be staying a month and during this time I will do everything to help in this matter. Will you?

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63. RUTH ADAMS/JohnnyOneNite BR3344 #

64. RUTH ADAMS/JohnnyOneNite BR3344 #

65. RUTH ADAMS/JohnnyOneNite BR3344 #

66. RUTH ADAMS/JohnnyOneNite BR3344 #

67. RUTH ADAMS/JohnnyOneNite BR3344 #

68. RUTH ADAMS/JohnnyOneNite BR3344 #

69. RUTH ADAMS/JohnnyOneNite BR3344 #

70. RUTH ADAMS/JohnnyOneNite BR3344 #

71. RUTH ADAMS/JohnnyOneNite BR3344 #

72. RUTH ADAMS/JohnnyOneNite BR3344 #

73. RUTH ADAMS/JohnnyOneNite BR3344 #

74. RUTH ADAMS/JohnnyOneNite BR3344 #

75. RUTH ADAMS/JohnnyOneNite BR3344 #

76. RUTH ADAMS/JohnnyOneNite BR3344 #

77. RUTH ADAMS/JohnnyOneNite BR3344 #

BEN BERNIE ORK-Research511
170 MYBUD/JohnnyOneNite BR3344 #

171 MYBUD/JohnnyOneNite BR3344 #

172 MYBUD/JohnnyOneNite BR3344 #

173 MYBUD/JohnnyOneNite BR3344 #

174 MYBUD/JohnnyOneNite BR3344 #

175 MYBUD/JohnnyOneNite BR3344 #

176 MYBUD/JohnnyOneNite BR3344 #

177 MYBUD/JohnnyOneNite BR3344 #

178 MYBUD/JohnnyOneNite BR3344 #

179 MYBUD/JohnnyOneNite BR3344 #

180 MYBUD/JohnnyOneNite BR3344 #

181 MYBUD/JohnnyOneNite BR3344 #

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212 MYBUD/JohnnyOneNite BR3344 #

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214 MYBUD/JohnnyOneNite BR3344 #

215 MYBUD/JohnnyOneNite BR3344 #

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217 MYBUD/JohnnyOneNite BR3344 #

218 MYBUD/JohnnyOneNite BR3344 #

219 MYBUD/JohnnyOneNite BR3344 #

220 MYBUD/JohnnyOneNite BR3344 #

221 MYBUD/JohnnyOneNite BR3344 #

222 MYBUD/JohnnyOneNite BR3344 #

223 MYBUD/JohnnyOneNite BR3344 #

224 MYBUD/JohnnyOneNite BR3344 #